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## 125th year Celebration of THE HINDU



### 35th Music Conference President



BVK Sastry passes away



Neela Ramgopal

## ಜ್ಞಾನ ದಾಹಕ್ಕೆ ಕರ್ನಾಟಕದಲ್ಲಿ ಅಕ್ಷರ ದಾಸೋಹ

ಕಲಿಯುವ ಮುಗ್ಧ ಮಕ್ಕಳ ಉತ್ಸಾಹಕ್ಕೆ ಹಸಿವಿನ ಭೂತ ಕಾಡಿದಲ್ಲಿ ಏನಾಗಬಹುದು?

ಅಪೌಷ್ಟಿಕತೆಯೊಂದಿಗೆ ಅಜ್ಞಾನ ಸೇರಿ ಅಭಿವೃದ್ಧಿಯೆಂಬುದು ಮರೀಚಿಕೆಯಾಗಬಹುದು. ಆದರೆ ಕರ್ನಾಟಕದಲ್ಲಿ ಮಾತ್ರ ಇದಕ್ಕೆ ಅವಕಾಶವಾಗದು. ಏಕೆಂದರೆ ಇಲ್ಲಿ ಸರ್ಕಾರ ತನ್ನ ಎಲ್ಲಾ ಶಾಲಾ ಮಕ್ಕಳಿಗೆ ಪ್ರತಿದಿನ ಪೌಷ್ಟಿಕತೆಯಿಂದ ಕೂಡಿದ ಬಿಸಿ ಬಿಸಿಯಾದ ಮಧ್ಯಾಹ್ನದ ಊಟ ಒದಗಿಸುವ ಅಕ್ಷರ ದಾಸೋಹ ನಡೆಸುತ್ತಿದೆ.

ಈ ಅಪೂರ್ವ ಕಾರ್ಯಕ್ರಮ ಕ್ರಿಯಾಶೀಲ ಮತ್ತು ದೂರದೃಷ್ಟಿ ಮುಖ್ಯ ಮಂತ್ರಿಗಳಾದ ಶ್ರೀ ಎಸ್.ಎಂ. ಕೃಷ್ಣ ಸರ್ಕಾರ ಪ್ರಾಯೋಗಿಕವಾಗಿ ರಾಜ್ಯದ ಈಶಾನ್ಯ ವಲಯದ ಏಳು ಜಿಲ್ಲೆಗಳಲ್ಲಿ (ರಾಯಚೂರು, ಕೊಪ್ಪಳ, ಗುಲ್ಬರ್ಗಾ, ಬೀದರ, ಬಳ್ಳಾರಿ, ಬಾಗಲಕೋಟೆ ಹಾಗೂ ಬೀಜಾಪುರ) ಕಳೆದ ಜೂನ್ 2002 ರಿಂದ ಆರಂಭಿಸಿದೆ.

ಅಲ್ಲಿಯ 16.38 ಲಕ್ಷ ಮಕ್ಕಳ ದೈಹಿಕ ದಾಹಕ್ಕೆ ಸುಧಾರಿಸುವುದೊಂದಿಗೆ ಶಾಲೆಗಳಲ್ಲಿ ಹಾಜರಾತಿ ಹೆಚ್ಚಿಸಿ ಅವರ ಜ್ಞಾನ ಭಂಡಾರ ಹೆಚ್ಚಲು ಅವಕಾಶ ಮಾಡಿಕೊಟ್ಟಿದೆ.

ಯೋಜನೆಯ ಅಭೂತಪೂರ್ವ ಯಶಸ್ಸಿನಿಂದ ಪ್ರೇರಿತಗೊಂಡ ಸರ್ಕಾರ ಇದನ್ನು ರಾಜ್ಯದಾದ್ಯಂತ 1 ನೇ ಜುಲೈ 2003 ರಿಂದ ಜಾರಿಗೊಳಿಸಿದೆ.


1 ರಿಂದ 5 ನೇ ತರಗತಿಯಲ್ಲಿ ಕಲಿಯುತ್ತಿರುವ 50 ಲಕ್ಷ ಮಕ್ಕಳು ಈ ಯೋಜನೆಯ ಲಾಭ ಪಡೆಯಲಿದ್ದಾರೆ.

ಅಕ್ಷರ ದಾಸೋಹ-- ಅನಕ್ಷರತೆ ಹಾಗೂ ಬಾಲ ಕಾರ್ಮಿಕತೆ ನೀಗಿಸುವ ಸಾಮಾಜಿಕ ಹೊಣೆಗಾರಿಕೆಯ ರೂ. 202 ಕೋಟಿ ವೆಚ್ಚದ ಬೃಹತ್ ಕಾರ್ಯಕ್ರಮ.

ಸಮಾಜ ಸೇವಾ ಸಂಸ್ಥೆಗಳು, ಸರ್ಕಾರೇತರ ಸಂಸ್ಥೆಗಳು, ಸ್ತ್ರೀ ಶಕ್ತಿಯೊತ್ತಹ ಸ್ವ-ಸಹಾಯ ಸಮೂಹಗಳು ಮಕ್ಕಳಲ್ಲಿ ಆತ್ಮ ಸ್ಥೈರ್ಯ ಮತ್ತು ಸಾಧನೆಗೆ ಛಲ ಮೂಡಿಸುವ ಈ ಒಂದು ಮಹತ್ವಾಕಾಂಕ್ಷೆಯ ಕಾರ್ಯಕ್ರಮದಲ್ಲಿ ಸಕ್ರಿಯವಾಗಿ ಪಾಲ್ಗೊಳ್ಳಲು ಒಂದು ಅಪೂರ್ವ ಅವಕಾಶ.

ಬನ್ನಿ ಇದರಲ್ಲಿ ಪಾಲ್ಗೊಳ್ಳಿ

ಸದೃಢ ಮತ್ತು ಸಾಕ್ಷರ ಮಕ್ಕಳ ರೂವಾರಿ---ಅಕ್ಷರ ದಾಸೋಹ

 ಕರ್ನಾಟಕ ವಾರ್ತೆ

**Editor General**

**Karnataka Kala Sri**

**Dr. M. Surya Prasad**

**Phone : 2253975**

**Associate Editors :** Usha Kamath Ph : 5598886

K. Ramamurthy Rao, Mysore

Ph : 0821-371899

B.L. Manjula, Ph : 5519227

**Chief Patrons :** S.K. Lakshminarayana (Babu)

Mysore, Ph : 0821-513414.

V. Krishnan, Ph : 3345665

Dr. A.H. Ramarao, Ph : 6691175

M. Bharadwaj, Ph : 08182-22051

H.K. Ganesh, Ph : 56702763

H. Kamalanath, Ph : 6612244

**Principal Advisers :** Dr. R. Sathyanarayana, Mysore

0821-567891

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044-459005

Guru Maya Rao, Ph : 2261816

Mattur Krishnamurthy, Ph : 3346404

Shyamala G. Bhavne, Ph : 3443900

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Pt. Vinayaka Torvi, Ph : 3305701

Dr. Vasundara Doreswamy,

Mysore,

Ph : 0821-542814,

Ranjani Ganeshan, Ph : 6615127

**Legal Adviser :** C.S. Nagesh - 98451 14862

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Correspondents: **INLAND : Bangalore -**

N. Ananthapadmanabharao, Ph : 5532658.

Kusuma Rao, Ph : 3222593

Katte Sathyanarayana Rao, Ph : 3604663

**Mysore -** K.Raghavendra Rao,

Ph: 0821 513517

Dr. V. Nagaraj, Ph : 0821-511133

**Mumbai-B.** Nagabhushan. Ph : 0251-472475

**FOREIGN : California :** Malathi Iyengar

Ph: 818 788 6860.

Nacheketa Sharma - Ph : 001-650-960-6906

Lavanya Dinesh Ph : 717-576-8295

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**EDITORIAL OFFICE :**

**"MUNIKOTI", NO. 8, SECOND CROSS**

**OPP. SRINIVASA MANDIRAM, BALEPET**

**BANGALORE - 560 053.**

**PH : 0 80- 22 5 3975**

**e-mail: gunagrahi@yahoo.com, drmsuryaprasad@yahoo.com**

*Articles, Photos, Write-ups, reports may also be sent to the following address :*

**Editor General, 446, Jaraganahalli P.O.**

**J.P. Nagar, Kanakapura Main Road,**

**BANGALORE - 560 078.**



**Obituary:****Bahu Vidha Kovida SASTRY passes away**

The pioneer of the first generation of art critics—in the sense of reviewing the visual and performing arts in newspapers—B.V.K.Sastry passed away after a brief age-linked illness. Bangalore Venkatasubbaiah Krishna Sastry was born on 30<sup>th</sup> July 1916 at Nanjanagud in the Mysore district. He obtained a diploma from CAVA, Mysore. Inspired by the musical atmosphere pervading the Mysore city he took to learning of music under the guidance of the legendary Asthana vidwan Chicka Ramarao. Thus equipping himself with the knowledge of visual arts, music and dance, he got himself engaged in an in-depth study of Indian arts, culture and tradition. He had a remarkable memory power. He could quote on spot the sources of a particular point of music and dance and he was equally at ease and communicative in quoting anecdotes and episodes connected with the history, theory and practice of both the visual and performing arts of India.

He took the lead in the cultural renaissance in the State. His instinct for writing got exposed in the form of he writing a column entitled “Vakra drithi” in the “Sadhwi” newspaper published by Agaram Rangaiah from Mysore in the pseudo name of “Shukracharya”. He also wrote articles on music and dance in “Prabuddha Karnataka” on the advice of Prof.A.R.Krishna Sastry.

Acquiring knowledge which had unfathomable depth and dimension in Carnatic, Hindusthani, paintings, sculpture, photography, indology among other subjects BVK, as he was widely known in the cultural field, started his long innings as a regular columnist in Prajavani and Deccan Herald (He wrote with “Murali” as his pen name) as early as 1952. His reviews and articles became a regular feature of these newspapers till 1990. His articles are published in “Jana Pragathi”, “Illustrated weekly” and other journals and newspapers.

He has innumerable articles in Kannada and English to his credit which have been published under a felicitation volume titled “Murali Vani” brought out with the generous assistance from the renowned philanthropist Dr.A.H.Ramarao.

The “Walking Encyclopedia” of music and dance BVK became famous throughout the country. He was made the member of Lalitha Kala Akademi, New Delhi, Sangeet Natak Akademi, New Delhi, ICCR, Delhi, Kalidas Samman award committee. Bhopal and so on.

A winner of awards of Central and State Academies (1982, 1988), Rajyotsava (1985), BVK presided over the music conference of the Bangalore Gayana Samaja and received the title of “Sangeetha Kalarathna”, the first ever dance and musicologist to receive so. In his death the twin fields of arts has lost an important bridge between Lakshya(theory) and Lakshana (practice).



## Potent mode of utterance

The varieties of concerts concentrated on light-classical forms and compositions bringing out the sentiments and aspirations of people associated with the rains have been rewarding. As is well-known, a large sector of the Indian literature, lyrics and music has been deeply influenced by the romantic season of rains, their invocation, the wishing and waiting for the arrival of thick, black columns of clouds, the roar, thunder and lightning, all serving to accentuate the gloom or gaiety in the human hearts. For happy and required love, the rains bring a message of greater fulfillment whereas to sundered hearts, they deal a sharp stab. The latter sentiment generally has a much wider sway over the lyrics which express it in diverse ways — ‘Jin ke piya pardesh gaban keeno’ and ‘Bijuri daravey’. It has found its most eloquent expression in light-classical forms such as thumri, dadra, kajri, sawan, jhoola etc. As also in an enchanting array of folk songs of all regions.

In the era of the great Purab singers like Badi Moti Bai, Rasoolan Bai, Siddheshwari Devi -one may unhesitatingly even include, Girija Devi with her well-stocked repertoire and a highly individualised and potent mode of utterance and even the ‘heart-throb’ queen Begum Akhtar though she had a bilingual musical idiom —we used to hear a ravishing assortment of rainy songs. There is nothing wrong in hoping that some day, their progenies or disciples may be able to fill the void and recapture for music lovers the ecstatic bliss their mentors so un-faillingly provided. But the innocent world of yore when the creative soul did not hide behind curtains of artifice and sophistication has been left far behind. The prospect is none too rosy.

### Kudos to Neela Ramgopal

Veteran and brilliant vocalist Neela Ramgopal has been elected to preside over the 35th music conference of the Bangalore Gayana Samaja. She has excelled as an able performer and prolific teacher. She has varieites of performances to her credit.

Neela Ramgopal will receive the title of “Sangeetha Kalarathna” on the valedictory day of the music conference. Congratulations!

-----Karnataka Kala Sri Dr. M. Surya Prasad.

## THE HINDU----125 years of useful journalism

Prime Minister Atal Bihari Vajpayee inaugurated the 125th anniversary celebrations of *The Hindu* by urging the Indian media to participate with a sense of mission in the "adventure" of social transformation of the country. "I have no doubt that a serious and progressive newspaper like *The Hindu* will play an honored role in this national endeavour," he said.

It was a major milestone in the life of a revered institution. The Prime Minister came to participate in the celebrations and vocalist Sudha Raghunathan rendered the invocation by singing "Maitreem bhajata".

Apart from the authentic news coverage, *The Hindu* is known for the usage of English of a high standard. It is noteworthy that *The Hindu* has been a major platform on which opinion on Karnatak Music has been aired and ventilated right through. For example, the extensive correspondence between A.M Chinnasami Mudaliar and Subburama Dikshitar that appeared in the 1890s in the columns of *The Hindu*. Not only a lively interest was created in the correspondence but resulted in the release of Dikshitar's magnum opus "Sangeetha Sampradaya Pradarshini".

*The Hindu* supported the creation of the Music Academy and Kasturi Srinivasan was one of its active members right through his life. He was also generous with support in the free supply of paper when Lalitangi's Purandara Mani Mala was published in 1941. Earlier he had been a generous patron to KB Sundarambal and had done much to induce her to come out of her self imposed retirement. Referred to as Chinnavar, he is commemorated in the Academy, for the mini hall is named after him. By the late 1920s and right upto the mid 1930s, *The Hindu* was the medium on which all those involved in the anti Nautch bill fought. It was actually a war of letters with Dr Muttulakshmi Reddy and E Krishna Iyer leading the opposing sides.

*The Hindu* has archives that stretch back to 125 years. It must bringout them and publish all that there is in them on classical music and dance. It would be doing a singular service to the community

The Editor-in-Chief of *The Hindu*, N. Ram, in his welcome address, called for decriminalising of defamation. Suggesting changes in the "reasonable restrictions" on freedom of speech and expression, he said civil remedies against defamation must be made more effective, and the sky-high powers assumed by the "higher courts to act as judges in their own case" must be taken away by Parliament and the people.

The Joint Managing Director of Kasturi & Sons Ltd., N. Murali, proposing a vote of thanks, wanted the readers of *The Hindu* to feel free to "interact with us on any important issue, and to call attention, admonish, or even correct us if ever they find us, wittingly or unwittingly, swerving from our chosen path and the core values of truthful, fair and balanced journalism."

The General Secretary of The Hindu Office and National Press Employees' Union, N.P. Ramajayam, said the management of the newspaper, even while introducing new technology, had not resorted to retrenchment.

Of the many congratulatory messages received by *The Hindu* on the occasion, two were read out at the function. The President of Sri Lanka, Chandrika Kumaratunga, in her message, noted that *The Hindu* was acclaimed for its objectivity and respect for truth. The Sri Lankan Prime Minister, Ranil Wickremesinghe, said the role of *The Hindu*, as a leading Indian newspaper, could never be forgotten in Sri Lanka's own quest for Independence.

The former Editor of *The Hindu*, G. Kasturi, draped ceremonial shawls on the Prime Minister and other dignitaries on the stage. The Managing Director of Kasturi & Sons Ltd., S. Rangarajan, presented mementoes. An audio-visual presentation on *The Hindu*, and its contributions over the last 125 years was made on the occasion.



**Dr.A.H.Rama Rao & Sudha Rao page**

The 34<sup>th</sup> music conference held under the aegis of the Karnataka Gana Kala Parishath at Dr. H. N. Kalakshetra for five days created an enjoyable experience. The morning session dealt with the various aspects pertaining to laya. The afternoon session was earmarked for upcoming artistes. And topnotch musicians were featured in the evening concerts. A Hindusthani-Karnatak jugalbandhi and a Sugama Sangeetha recital in the Carnatic music-oriented conference vouched for variety.

The concert-series of the conference began with a rich and resonant nagaswara recital by young V. Murali supported by P.Ragagopal and V.A.Ramadas. The highlight of the recital was the classic rendition of "Subra manyena" (Shuddha Dhanyasi) krithi.

#### **Alluring violin solo:**

The young musicians' conference president and tal-

ented violinist V.Nalina Mohan who received the title of "Gana Kala Sri" at the sadas rendered a brilliant and melodious violin solo recital in the happy company of V.Krishna (mridanga) and Ullur Giridhar Udupa (ghata). Her expositions of Saveri (varna), Nata (Shakti Ganapathm), Amritha Varshni (Anandaamritha-karshini), Devagandhari (Ksheerasagara shayana) and Manoranjini (Atukaradani) were profound. It being a Sunday, appropriately she presented Muthuswamy Dikshitar's first Navagraha krithi "Suryamoorthi" on Lord Surya set to Sowrastra raga. The grace, suppleness and other allurements of expression as borne out in the delineation of raga, tana and Pallavi in Bhairavi (aditala, khanda nadai) left nothing to be desired.

#### **Uplifting music:**

The uplifting music of the octogenarian evergreen singer R.K.Srikanthan warmed the cockles of one's heart. His music carried a quiet dignity and a strange

spiritual cadence about it. Though the effect of growing age and overstressed vocal chords could be discerned on one or two occasions in a little more than 120-minutes' concert, I cherished the unbroken unison with the inner creative spirit he established while singing. The soul-stirring strains of Saranga (varna), Gowla (Sri Mahaganapathe ravathunam), Kedara (Samayamide), Sriranjini (Marubalka), Sama (Annapurne) and Kannada (Sri Mathrubhutham) gave the listeners an ineffable joy.

Very enthusiastically and excellently supported by veteran M.Chandrasekharan (violin), TAS Mani (soft-stroked and evoking mridanga, who was conferred the title of "Gana Kala Bhushana") and B.N. Chandramowli (khanjira), Srikanthan went on to sing Kaikavashi (Vachama gochara) and paved the way for his co-singer-son R.S.Ram.ikanth to delineate Lathangi for Patnam's "Marivere dikkevaru". The alapana was of a high order.

And it seemed the past took birth in new crops. In his alapana one could find the touch and class of his father. A rare Muthaiah Bhagavata's krithi "Eshwari Rajeshwari" (Abheri) drew my special attention. A demanding raga, tana and pallavi "Maravakave manasa Sri Ramuni" in Shankarabharana was the crowning piece of the recital. The pallavi began at a tricky eddupu (starting point) in adi tala. The pallavi was ornamented with all the kaala and nadai bedhas.

#### **Raghunandan regales:**

It is always a delight to watch young male dancers vying for equal honours and demonstrating their skills in a positive manner. S.Raghunandan, son and disciple of B.K. Shyamprakash gave a creditable account of himself at Nayana auditorium under the EWCEP series. Well built and endowed with an attractive face, he displayed his commendable hold over Bharatanatya. His nritya, nrithya and abhinaya were seasoned with artistry. His hardwork seemed to have fetched him good results. The

varna in Athana raga "Ninne neranamminaanura" brought to the fore his intimacy with the dance form. Those adavus, charis and complex karanas done with ease and confidence by him spoke of Raghunandan's grasp of the idiom. Aptly too, he enacted a hero-oriented Kannada Javali (Enna bittu podeya) in Kharaharapriya raga. A small layer of exaggeration, notwithstanding, his abhinaya was in the right direction. He showed his class in abhinaya when a Jayadeva Ashtapadi "Hariraha" (Kamavardhini) was graphically sketched. Radha explains the romanticism of Krishna to her sakhi. The dancer could highlight some of the salient emotions enshrined in the Ashtapadi. Nagesh (nattuvanga), Bharathi Venugopal (vocal), Ashwathanarayana (flute) and S.V.Balakrishna (mridanga) imparted useful support.

#### **Chitra charms:**

Tall, lean and endowed with attractive attributes of a successful dancer Chitra Vikram's Bharatanatya was like the calm unruffled beauty of a still lake. Trained

by Vidushi Jaya Chitra Vikram performing at the Indian Institute of World Culture proved to be one of those good examples of creaseless Shantha, rarely seen in these times when restless brilliance is what dancers feel can hold audience attention. At the same time, her dance spared no quarter for present-day tastes—no mile long teermanas, no special consideration for covering stage space, in long strides and no hyped exaggerated histrionics. Attractively presenting the traits of the Lord of Obstacle on the basis of the lyrical support drawn from Purandaradasa's "Sharanu Siddhi Vinayaka", Chitra demonstrated her abhinaya-expertise in expounding a shabda on Lord Subramanya.

The crisp teermanas (there were no big leaps in movement) and arudis were neatly executed and not for a moment did the dancer's araimandi show signs of sagging in perfection when she coursed through the famous K.N.Dandayudhan Pillai varna "S: khiye inda jaalam" set to Shankarabharana and



mishra chapu tala. Notwithstanding the odd moment when a sarukkai or veeshara leg stretch was less than complete the entire rendition was endearing. The virahoth khantitha nayika came alive. The syncopated footwork was admirable and the charana had a breezy liveliness. The nayika bhava was artistically explored in the rendition of a composition ("Yaaro eva") by Arunachala Kavi in Bhairavi raga. The sequence of Rama entering Mithila to participate in the Seetha Swayamvara was meaningfully depicted. The finale was a neat tillana in Brindavani raga.

Vidushi Jaya (nattuvanga), Sharma (vocal), Sridhar (violin), V.R.Chandrasekhar (mridanga) and Sarvotham (flute) imparted utilitarian support.

#### **Admirable Amith:**

Younger generation flautist Amith Nadig gave a sterling flute recital during the 34<sup>th</sup> music conference of the Karnataka Gana Kala Parishath at Dr. H. N. Kalakshetra. He won the hearts of his listeners with his admirable tone and volume

control besides impressive blowing and fingering techniques. Opening his recital with a varna in Nattakuranji raga, he set a lively pace to his recital by rendering "Siddhi Vinayakam" (Shanmukha-priya). "Ganamoorthe" that he played was lovely. "Vidajaladura" in Janaranjani with moving phrases and reposeful karvais heightened in appeal with a modest dose of birgas thrown in judiciously. The expansive treatment of Shuddha Dhanyasi (for Mysore Vasudevacharya's "Sri Harivallabhe maam pahi") and Kalyani (raga, tana and pallavi "Paradevathe Shivasahithe Maathe Lalithe", simmered with classical richness, firm and well decorated brigas and gripping raga sancharas. The manipulation of the pallavi matched in dignity. His neraval for the pallavi line and swaras with their "kuraippu" and 'korvai" components added up to a sumptuous fare. Charulatha (violin) and ASN Swamy (khanjira) were in their finest form.

#### **Sheela's facile vocal:**

M.S.Sheela's vocal recital on the second evening of the conference made for a

great fare of classical Karnatak music. Her voice was sweet and facile and she sang with her characteristic self-assurance. Raga alapana, neraval and swaraprastara extensions were relaxed and evocative. The list of songs that she presented was also varied and captivating. Classically weighty ragas like Kedaragowla ("Venugana loluni"), Nayaki ("Kanugonu sowkhyamu", a few sancharas reminded me of her Guru Srikanthan) and Budhananohari ("Samayamide") were perfectly nuanced. Sheela's form and artistry bloomed to the brim in the expressive essay of the raga Bhairavi. With raga bhava built in for the krithi "Bala Gopala" Sheela showed her class. The neraval at "Neela neerada shareera" appended with scholarly kalpanaswaras was an imaginative essay marked by fluency and precision. Young violinist H.N.Bhaskar provided credible accompaniment. Anur Ananthakrishna Sharma (mridanga) and Sukanya Ramgopal (ghata) were the strong percussionists.

Sukanya contributed to a delightful tani avartana.

### **Raga Sudhalaya's anniversary:**

The third anniversary of Raga Sudhalaya was celebrated last Sunday at the Pravachana Mandira of the BEL Colony. This music sabha was started to provide musical feast to the rasikas of the BEL Colony situated on the outskirts of the Bangalore City. The efforts of its founder Nagabhushana, who has been literally swimming against the stream, are to be lauded. For, the Sabha despite financial constraints has been holding monthly programmes without a break. An expert Gamaka vidwan and a bureaucrat A.V. Prasanna inaugurated the anniversary celebrations. Dr. Raghavendra of Ananya distributed the prizes to those who had successfully participated in the music competitions held in connection with the anniversary. Mridangist and a popular organiser Kattee Sathyanarayanarao welcomed. Nagabhushana proposed a vote of thanks. Swarnalatha Jyothi prakash compered the programme.

This was followed by an impressive singing of "Maha Ganapathim" (Nata), Andolika (Raga Sudharasa) and Shanmukhapriya (Marivere) by a trio comprising of Madhumathi, Manasa and Ranjitha. In an artistic Kuchipudi natya recital, Poojitha Murali presented traditional Kuchipudi dance items with elan and confidence. The racy character of the dance form was in tact. Though she danced to a recorded musical support the impact was positive and rewarding. The highlight of her recital was Bhama Kalapam which was crisp and charming.

### **Dileep delights:**

Young singer Dileep Sinha was in his top form while singing for SVN Music Academy at SSMRV Dental College auditorium. He demonstrated a remarkable hold over the classical idiom. Though I felt that he would do by much more good by eschewing the unwanted mannerisms on stage, I was extremely gratified with his vidwath and artistry. The hard-acquired knowledge under the training various Gu-

rus has paid him rich dividends. The Saveri varna launched the recital on a confident pedestal. I was thrilled to hear a rare raga and rare krithi by Muthaiah Bhagav. tar. "Sharanam Vijaya Saraswathi" in Vijaya Saraswathi raga added classical color and weight to the concert. Rightly too, he opted for Poorvikalyani for a detailed treatment. The raga sancharas covered the entire gamut of three-sthayis. A krithi by Dr. Srivatsa in praise of "Thyagaraja" with neraval and swaras was endearing. The climax of the concert was reached in the elaboration of Bhairavi. Never straying from the classical framework and always true to shruti and suswara, Dileep drew an elegant picture of Bhairavi. It was very interesting to hear Shama Shastry's majestic krithi "Sateevaramma" set to khanda jhampe tala. He concluded with a Behag tillana. B.K. Raghu (violin) and Ranjani Venkatesh (mridanga) imparted matching support.

### **Radiant Raghupathi:**

This was followed by a brilliant Hindusthani vocal

recital by Raghupathi Hegde. A staff member of Akashwani, Bangalore, Raghupathi sang sincerely. Ably supported by Vyasamurthy Katti (harmonium) and Udayaraj Karpur (tabla), the vocalist dealt with raga Marwa in a befitting manner. He could hold on to the pakkads of the raga and ornamented them with his seasoned artistry. The tans, bol taans and a few sargams were enjoyable.

#### **Impressive trio:**

An impressive singing of "Maha Ganapathim" (Nata), Andolika (Raga Sudharasa) and Shanmukha priya (Marivere) by a trio comprising of Madhumathi, Manasa and Ranjitha. They performed on the occasion of the third anniversary of Raga Sudhalaya held at the Pravachana Mandira of the BEL Colony. The last mentioned krithi was adorned with ragaalapana, neraval and swaras shared equally by the three singers. These manodharma items were rendered with practiced precision.

#### **Poojitha's fine Kuchipudi natya:**

In an artistic Kuchipudi natya recital, Poojitha Murali presented traditional Kuchipudi dance items with elan and confidence. The racy character of the dance form was in tact. Though she danced to a recorded musical support the impact was positive and rewarding. She opened with a Dasara-pada "Gajavadana beduve" and paid her obeisance to the Lord of Obstacles. Her abhinaya was admirable. She continued to excel in the enactment of the most familiar "Marakatha manimaya". The highlight of her recital was Bhama Kalapam which was crisp and charming. It was also good to watch her keeping in tact the vachika abhinaya, the salient feature of any Kuchipudi natya.

#### **Muddukrishna shines:**

Kannada Sangeetotsava was held under the joint auspices of South Zone Cultural Centre and at Bangalore Gayana Samaja. In this connection Y.K.Muddukrishna, the director of dept. of Kannada and Culture shed light on the origin and development of Sugama Sangeetha

in Karnataka. Though the programmes started behind schedule, the wait seemed to be not disappointing. In his lecture, Muddukrishna quoted the names of Seetha Mulke, P.Kalingarao, Ananthaswamy, C.Ashwath, Shimoga Subbanna and others who had nourished the field of Sugama Sangeetha with their invaluable services.

In the sugama sangeetha recital, Shimoga Subbanna, Rathnamala Prakash, Malathi Sharma, Y.K.Muddukrishna, Nagara Srinivasa Udupa and Premalatha Diwakar sang two compositions each to the accompaniment of a seasoned orchestra led by Prasad on keyboard. Shimoga Subbanna's introductions to each of the songs were useful.

As the songs selected were familiar and heard umpteenth number of times from these singers it did not strike any surprise. But still, those renditions were refreshing. Rathnamala Prakash ("Yaava Mohana murali" and "Naane veene"), Malathi Sharma ("Vrundavanadolu" and "Yekka kadutide"), Nagara

Sinivasa Udupa ("O aseema" and "Ee dina"), Premalatha Diwakar ("Giri mugila" and "Rasa Sagarada"), Y.K.Muddukrishna ("Gaali aadidare" and a poem by Dr.H.S.L.Bhatta) and Shimoga Subbanna (two poems by Kuvempu) were enjoyable.---FOC.

#### Popular vocalist:

S. Shankar gave a vocal recital for Nada Surabhi Cultural Association, during

their monthly programme at Koramangala. He showed his expertise through his neat and well-planned concert. His selection of compositions included all major composers. Starting with a Varna in Saveri, he moved on to Gam Ganapathe, Sarasiruhasana priya, Paridana michchite and so on. His delineation of Raga Kambodhi and presentation of kriti "Sri Subramanyaya" was full of bhava. He brought

out the complete essence of Keeravan during his RTP and tana presentation was purely traditional. He concluded the concert with a devaranama - "Thamburi meetidava" and a Javali in Kannada. B. Raghavan (violin), M.T. Rajakesari (mridanga) and Rangana ha Chakravarthy (ghata) provided very good support. --- **H a r i n i Raghavan.** ♦

#### **CASSETTE REVIEW:**

**BODHANA - Double Cassette, Karnatak Music lessons By Seetha Rajan and students of Bala Brundham Sangeetha Gurukulam, Chennai.**

#### **Cassette - I (Part - 1)**

The tape begins with an invocation to Goddess Saraswathi in Mohana Raga. It goes onto Sa - Pa - Sa - the basic note. Instead of the usual Mayamalavagowlai raga she has taken the pentatonic scale - Mohana - a bright and brisk raga - easy to learn for a beginner. Various swara exercises to get a good grip of the swara sthanas in Mohana are introduced. There are also exercises that include exercises for laya - swaravalis with Tala. She then moves onto the Geetha—Varavina. Further she introduces the Bhajan music, simple Namavalis in Mohana Raga on Ganesha and Krishna which can be sung in-groups. A small lyric by Muthuthandavan followed by a Jatiswara composed by Seetha Rajan is at the end.

#### **Cassette - II:**

In the second cassette she takes Suddha Saveri - a pentatonic scale with sweet notes. The swara exercises are demonstrated in a lucid manner with rhythmic patterns. A namavali on Lord Shiva, a simple Thiruppugazh and a Jatiswara by Seetha are found in the "A" side.

The 3rd raga taken is Gambira Nata - swara exercises, a Tevaram of Thirugnana Sambandar (a Saint composer), a keerthana of Gopalakrishna Bharathi and a Jathiswara by Seetha are presented in a easy-to-follow manner. The 4th raga is the lively Amrithavarshini. Basic exercises, a sloka on Durga by Adi Shankara and a song of Subramanya Bharathi, a Jathiswara composed in this raga by Seetha are very pleasant.

A novel and practical approach to Karnatak music learning and practice - from the basics to the advanced. Seetha and her students have presented the transit on perfectly in total harmony. These audiotapes and CDs are an asset to students eager to learn the basics in music to a level of good understanding. —**Jaya Thiagarajan.** ♦



Musical activity in Bangalore South:/HARINIRAGHAVAN**Nadasurabhi Cultural Association**

Hidden cozily amidst the posh houses of businessmen and art lovers alike in the residential area of Koramangala was an organisation called Nadasurabhi Cultural Association. It was started in 1993 with the efforts of a few music enthusiasts residing in that area. At a time when there was hardly any musical activity taking place in this southern part of the city, V.R. Chandrasekhar, R.P. Ravishankar, G. Omkar — all students of popular mridanga artiste T.A.S. Mani, started this organisation with the able guidance of their Guru. They started it in a small way, with a handful of members, with very limited funds. They would conduct music programmes regularly in the living room of the house of a patron and music lover — P.V. Rao. The funds being very limited, the prospects of conducting programmes once a month, appeared very doubtful. Managing the organisation was tough. At that point Air Marshal P.M. Ramachandran took over the responsibility of running the organisation. He was elected the President. With the ambitious plan of growing it to a big organisation Ramachandran worked day and night, bringing in funds, getting memberships and getting senior artistes to perform here. Soon, there were more funds and more number of members and the venue for the programmes was shifted to a classroom in a nearby college.

The activities of the organisation included monthly meetings, monthly concerts, annual General Body Meeting - for electing new committee members and conducting annual music festivals. The aim of the organisation was to promote Karnatak music in this area and give an opportunity to talented young artists and to arrange concerts of senior artists in this area, once in a way, in order to provide good music to the music lovers living in and around Koramangala. For this purpose donors and sponsors were identified.

As the organisation started growing steadily, there was a need for a bigger hall for the concerts, to accommodate a greater audience. Fortunately, Prof. N.S. Ramaswamy, (retd. Director of Indian Institute of Management) built a hall for conducting cultural programmes and to propagate Indian culture for Indian Heritage Academy. He was kind enough to give the hall for these concerts for a nominal rent. With the continued support of Air Marshal Ramachandran and efforts of other new committee members the activities of Nadasurabhi picked up fast and they could afford to conduct monthly music programmes regularly and to conduct the annual music festival with all fan-fare. All senior artistes in and around Karnataka and outside Karnataka have been performing here regularly.

This year NSCA has completed 10 years of its service to the music community. The organisation has grown in all directions, with the concerted efforts of its committee members, which include both young and old people. The annual festival is being conducted in a bigger auditorium - the conference hall of St. John's Medical college. In this part of the city, NSCA is the only music organisation which has been striving hard to propagate Karnatak music and to give quality music programmes to the people of Koramangala.

The 10th annual music festival is going to be a grand affair with a 10-day music programme starting from 5th November. R.K. Srikantan, T.N. Seshagopalan, Mysore Nagaraj and Mysore Manjunath (violin duet), Dr. N. Ramani, Padmaja Suresh (Bharatanatyam), M.S. Sheela, Sudha Raghunathan, T.V. Shankaranarayanan, T.M. Krishna and R.A. Ramamani are scheduled to perform during the annual music festival. All programmes start at 6:00 p.m. From the past 3 years, a dance programme is also being included in the annual festival. ♦

**MUMBAI....round up/B.NAGABHUSHAN**

The Mysore Association, Mumbai celebrated its 54<sup>th</sup> year of Sri Swarna Gowri and Sri Maha Ganapathi pooja with a 7-day Karnatak music festival featuring young artistes. Archana Bennur of Bangalore, started with the Todi Varna. She sang "Gananathane" (S. ranga), 'Seethamma mayamma' (Vasantha), 'Bantu reethi' (Hamsanada) in an impressive manner. Rendition of "Brochevarevare" (Sriranjini) with alapana and kalpanaswaras was neat and tidy. She also packed her recital with 'Sriranga puravihara' (Brindavana Saranga), 'Jagodadharana' (Kapi) and a tillana by Swathi Tirunal. Though one wished that she had done better with a more perfect laya, her recital was marked by confidence and vidwath. She had put her voice to good use.

Sowmya Raghavarathna, a disciple of Mysore Sangeetha Vidyalaya, Dombivli is gifted with a mellifluous voice. She began her recital with the Kambhoji atatala vana in two kalas. The rendition of 'Annapurne Vishalakshi' (Sama), Shanmukhapriya (for Purandaradasa's 'Govinda ninna') with ragalapana, neraval and swaras. Her manodharma and artistry drew spontaneous applause from the audience. A raga, tana and pallavi in Hamsadhwani, though evoked mixed reactions, provided ample proof of her expertise.

Poornima Muralidharan (Simhendramadhyama, Swathi Tirunal's 'Rama Rama gunaseema'), Savitha Vishwanathan (Yadukula Kambhoji), Vaishnavi Rajagopalan (Shankarabharana, 'Manasu swadheena') and Veena Murthy (Keeravani, for Purandaradasa's 'Bharathi Devi ya nene') presented well their credentials as upcoming vocalists. Smitha, Savita, Sunderarajan and Rama krishna on violin Poornima, Rohith prasad, Adiya Rajagopalan and Rahit Ramanathan on mridanga lent good support.

On the concluding day, Sushila Acharya rendered Bhakti sangeetha recital. The Mysore Association deserves to be commended for holding Karnatak classical music festival.

A new managing committee was elected to one of the oldest organisations of Mumbai, "Bombay Kannada Sangha" at its annual general body meeting. The Office bearers are: G.S. Nayak (president), Suguna Shetty (vice-president), B. Nagabhushan (Hon. General Secretary), Somnath Karkone (Hon. Joint-secretary), Rajendra Gadiyar (Hon. Treasurer) and Shekhar Kanchan (Hon. Librarian). S.V. Mohan, Gayatri Ramu, M.V. Jayaram, Meera Rao, Vasanth Wadeyar and N. P. Suvarna were elected as committee members.

Bombay Kannada Sangha founded in 1936, has a well maintained library with more than 12000 Kannada books, reference section, free reading room etc. Varieties of music and cultural programmes are held every year. The Sangha also conducts a Certificate course in Kannada. ♦

**ANNOUNCEMENT**

♦ Artistes, Authors and publishers are welcome to send two copies of their books/cassettes/CDs on Indian music (Karnatak, Hindusthani, Sugama Sangeetha, folk music etc) and Indian dance (classical and folk) to GUNAGRAHI for review. While every effort will be made to acknowledge receipt of the same under "New Arrivals", the decision to review a book/cassette/CD rests entirely with the journal.

♦ The Sabha, Organisations, Institutions and organisers are hereby requested to send the details of their forthcoming activities/programmes as also the events held to get them enlisted in the current issue of GUNAGRAHI by post and/or through e-mail before the 8th of every month.



**S.K. Lakshminarayana (Babu) page**

# **.L. E. I. S. U. R. E.**

## **PHOTO QUIZ**

Name this great singer?:-

## **QUIZ OF FINE ARTS..13**

1. What is Ashtottara Shata Raga Tala Malika?
2. Who composed it?
3. What is the time needed to perform it?
4. What is its speciality?
5. Who is Adhi Devatha?
6. Who is the Adhi Devatha of Bangala raga?
7. ---is the presiding Deity for the drum.
8. What is Dhruvapada (Dhrupad)?
9. Mention its four sections?
10. Name the father of Dhrupad?

## **SOLUTION TO QUIZ...13**

1. It is monumental raga tala malika in 108 talas and ragas.
2. Ramaswamy Dikshitar (1735-1817).
3. About 3 hours.
4. It is the longest composition with raga and tala mudras in its every section.
5. The Presiding Deity. There are the Presiding Deities for the various ragas and musical instruments.
6. Ganesha.
7. Nandikeshwara for Maddala and Devendra for the drum Challoigal.
8. A form of Hindustani music sung in slow pace. The compass of this form generally extends over three octaves.
9. Asthayi, Antara, Sanchari and Abhog.
10. Raja Man Singh (1486-1517 A.D.).



## **SOLUTION TO PHOTO QUIZ**

**Naina Devi.**

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